

1 APRIL 1964 2s.6d.

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& BYSTANDER



**THE LIGHTS
GO UP
AND UP**



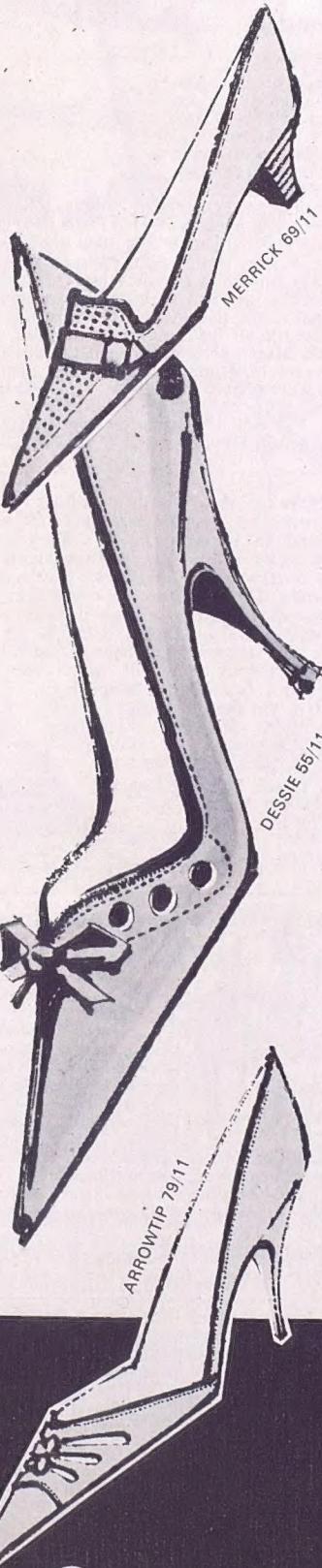
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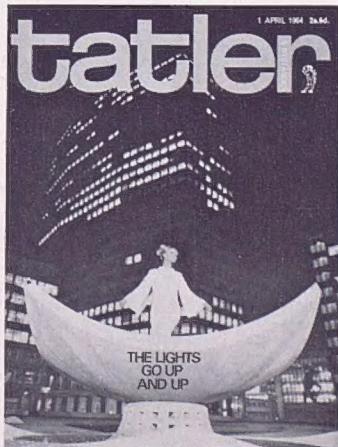
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AND BYSTANDER / VOLUME 252 / NUMBER 3266

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The lighted shaft of Portland House in the Stag Place development at Victoria thrusts through the night like the stem of an ocean liner dwarfing the fountain and the human figurehead below. Steadily London climbs higher and with it the windows and the lights by night. Morris Newcombe, who took the cover picture, spent a week of nights touring the new London landmarks from pavement level. His dramatic pictures appear in page 22 onwards. The cover girl braved an early spring evening in an ankle-length dress of white cloqué with a rolled collar, and long bell-shaped sleeves. By Susan Small 25½ gns. at Derry & Toms. Her hairstyle was by Charles at Vidal Sassoon

TRAVEL LINES

by John Grant



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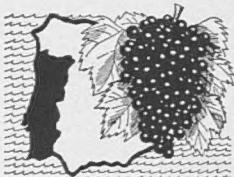
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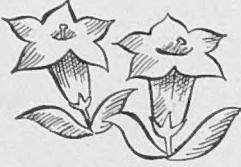
Stay in a traditional Japanese inn, the ryokan, and open new frontiers for yourself. Go to the unbelievable Tedaiji Temple and see the magnificent bronze Buddha. Watch the classic stage arts of Bunraku, or just golf and ski at any of the superb locations.

At night dine from tempting dishes in exotic settings or meander through streets that entice forever the inquisitive. Contact the Japan Tourist Association, 6, Regent St., London, S.W.1 (WHI 6361) or your travel agent to plan this memorable journey.



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Here is good news from Union Castle: between now and 25 June, First Class return fares to South Africa are reduced by ONE THIRD, enabling you to cruise to Cape Town and back by one of their magnificent weekly mailships for as little as £209—and to have, if you wish, up to 43 days ashore.

Reduced return fares, both First and Tourist Class, will also be available by certain sailings to South Africa towards the end of the year. Ask for a copy of the brochure, "Cruising Holidays in the Sun," which gives full details, and also for the "African Sea Safaris" folder describing various inland tours in South Africa, Rhodesia and East Africa. Contact your Travel Agent or: UNION-Castle, Chief Passenger Office, Rotherwick House, 19/21 Old Bond Street, London, W.1. Tel: HYDe Park 8400.



The Nederland Line, with their magnificent cruise ship m.s. ORANJE, offer three wonderful 14-day summer cruises from Southampton. The Canary Island Cruise (Departure date 19th July) touches Teneriffe, Tangier, Palma and Lisbon, whilst the Mediterranean one (Departure 16th August) includes Tangier, Piraeus (Athens) and Lisbon. Both give sun bathed enjoyment either aboard ship or on any of the many shore excursions arranged for you. The Scandinavian Cruise (Departure 2nd August) goes north to Amsterdam, Stockholm, Leningrad, Copenhagen and Oslo, allowing us a rare "peep" at Russia. Fares are 1st Class from £125. Tourist from £75.

For full details contact your travel agent or: Nederland Line, Royal Dutch Mail, 120 Pall Mall, London, S.W.1. WHItchall 3731.



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If you like to move around when on holiday you should take advantage of an exciting 2-centre, 15 day vacation in Morocco. It's not too expensive either, since you can spend 1 week in Tangier and another in fashionable Casablanca for as little as 79 gns.—all even fly Jet Caravelle throughout.

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One final factor which should recommend Morocco to the sun seeking holidaymaker: only first class weather is permitted all year round!

For further details contact your agent or FLEETAIR, Convoy Ltd., 6 Bouvierie Street, E.C.4.

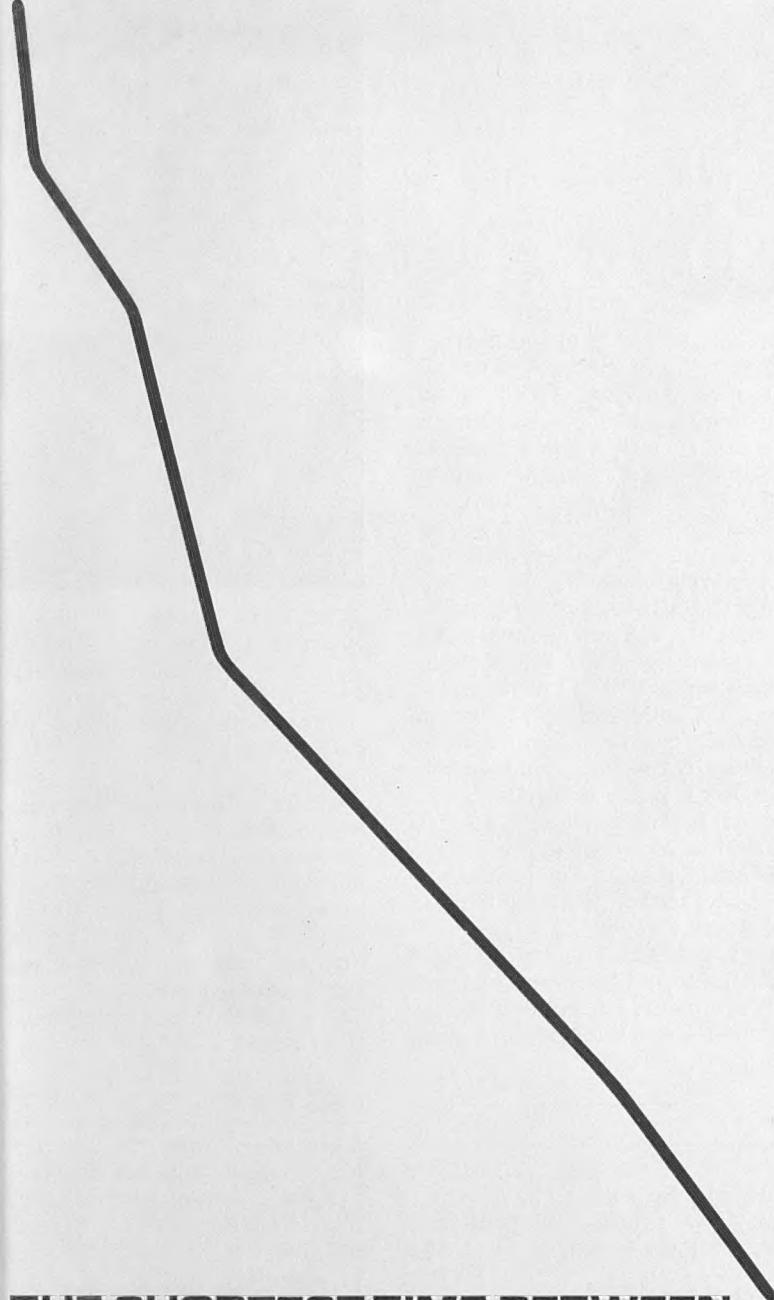


The reward of the true seeker is only the very best. Tahiti is that. Polynesian charm is sophisticated by French ambience and U.T.A., the French airline, will jet you there with rare comfort and efficiency.

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THE SHORTEST TIME BETWEEN TWO POINTS Aeronautically speaking, this is a straight line. It is the shortest route an aircraft can travel between London and Tel Aviv, passed from one air control authority to another along the carefully regulated motorways of the sky. The control points on this route are London, Paris, Mont Blanc, Capri, Athens, Rhodes, Tel Aviv. This is also the shortest time between two points: 2,377 miles in 275 minutes.

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GOING PLACES

SOCIAL & SPORTING

Gala Ball, Hatchlands, E. Clandon, Surrey, 3 April, in aid of the Feathers Clubs. (Tickets, £3, inc. buffet & supper. WES 6333.)

Spring Ball, Grosvenor House, 8 April, in aid of the National Society for Mentally Handicapped Children. (Tickets, £3 3s., WEL 2513.)

Spring Ball, Savoy, 9 April, in aid of refugees. (Details, BEL 4705.)

London Pride Ball, the London Hilton, 21 April, organized by the N. Kensington Conservative Assn. (Tickets, £3 15s., inc. dinner, GUL 4352.)

Golden Eagle Ball, Grosvenor House, 22 April, in aid of the Sunshine Homes for Blind Babies. (Details, Mrs. Madge Clarke, 59 Stanhope Gdns., S.W.7.)

Bambino Ball, Assembly Rooms, Edinburgh, in aid of the Save the Children Fund, 24 April. (Double tickets, £5 5s., from Lady Bruce, Broomehall, Fife.)

Country Sports Fair, Oakley Manor, near Basingstoke, 24 & 25 April. (Details, Mr. John Wright, 2 Montague Place, Basingstoke, Hants.)

Dinner Ball, the Dorchester, 28 April, in aid of research into the prevention of blindness. (Tickets, £3 3s., WAT 7743.)

Point-to-points: Harkaway Club, Chaddesley Corbett,

Worcs.: **Brocklesby**, Brocklesby Park: Tiverton, Silverton: **Wylde Valley**, Larkhill; **Chiddington & Leconfield**, Rudgwick, 4 April. **Heythrop**, Fox Farm, Stow-on-the-Wold, 7 April.

Hunt Balls: New Forest, New Forest Hall, Brockenhurst; **Garth & S. Berks.**, Tylney Hall, Rotherwick, 3 April.

RACE MEETINGS

Flat: Windsor, Catterick Bridge, Ayr, 4; Newbury, 8; Lingfield Park, 10, 11; Catterick Bridge, 11; Alexandra Park, Nottingham, 13; Newmarket, 14-16 April. **Steeplechasing**: Sandown Park (R.A. meeting), today; Stratford-on-Avon, 2, 3; Bangor-on-Dee, 3, 4; Taunton, Leicester, Kelso, 4; Wye, Leicester, Ayr, 6; Warwick, 7; Newbury, 8; Cheltenham, 9-11 April.

MUSICAL

Royal Ballet, Covent Garden. *The Dream, Images of Love, Hamlet*, 7.30 p.m., 3, 6, 9 April; *Coppelia*, 2.15 p.m., 4 April; *The Rake's Progress, La Bayadere, The Rite of Spring*, 7.30 p.m., 15 April. (cov 1066.)

Royal Opera, Covent Garden. *Aida*, 7 p.m., 13, 16 April; *Otello*, 7.30 p.m., 14, 17 April.

Sadler's Wells Opera. *La Belle Hélène*, tonight; *Flying Dutchman*, 2, 10, April; *The Seraglio*, 3, 7, 9 April; *La Traviata*

8 April, 7.30 p.m.; *Carmen*, 4 April, 7 p.m. (TER 1672/3.)

Royal Festival Hall. B.B.C. Symphony Orchestra & Chorus, cond. Dorati, 8 p.m., tonight; R.A.F. Anniversary Concert, with Hallé Orchestra, cond. Barbirolli, & Central Band of the R.A.F., cond. Wallace, 8 p.m., 2 April; Hallé Orchestra, 8 p.m., 3 April; Philharmonia Orchestra, cond. Pope, 8 p.m., 4 April; Lina Lalandi, (harpsichord & chamber organ), 3 p.m., 5 April; L.S.O., cond. Maazel, 7.30 p.m., 5 April; Bournemouth Symphony Orchestra, cond. Horenstein, 8 p.m., 6 April; L.P.O. cond. Pritchard, 8 p.m., 7 April; London Mozart Players, cond. Blech, 8 p.m., 8 April; Philharmonia, cond. Giulini, 8 p.m., 9 April. (WAT 3191.)

Bishopsgate Institute. John Lill (piano), 1.5-1.50 p.m., 7 April.

Wigmore Hall. London Piano-forte Series. Karl Engel, 3 p.m., 5 April.

ART

Allan Ramsay (1713-1784), Royal Academy, to 26 April.

R.W.S. Spring Exhibition, R. W. S. Galleries, Conduit St., to 29 April.

Alfred Heyworth, F.B.A. Galleries, Suffolk St., Pall Mall, to 4 April.

The Arts of Thailand, Victoria & Albert Museum, to 12 April.

Anthea Alley, sculpture &



A birthday this month for Dr. Arnold J. Toynbee. The author of *A Study of History* and other historical works published by the Oxford University Press will be 75 on 14 April

paintings, Hamilton Galleries, St. George St., to 11 April.

Klaus Geissler, space chambers: **Herve Telemaque**, paintings, Hanover Gallery, to 11 April.

Stabell, paintings: **Paul von Ringelheim**, sculpture, New Vision Gallery, Seymour Place, to 11 April.

FIRST NIGHTS

Aldwych. World Theatre Season. *Clavigo*. Schiller Theatre, 2 April. *Metamorphoses of a Wandering Minstrel*. Peppino de Filippo, 7 April.

Vaudeville. *Everybody Loves Opal*, tonight.

Old Vic. *Play and Philoctetes*, 7 April:

Savoy. *The Schoolmistress*, 8 April.

Palladium. Lena Horne, 9 April.

BRIGGS by Graham





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DOONE BEAL

GOING PLACES

Anyone who has travelled in America knows that no such animal as the typical American exists. It is even less possible to generalize about the Israelis, whose country—about half the size of Switzerland—would fit into the state of New Jersey, and whose contributing nationalities comprise no less than 70. This dry statistic comes to life when you discover the cloakroom attendant in a café to be a lady of faded but obvious distinction from Budapest: the floor waiter in your hotel, who looks as dark as a Sicilian, is a German pacifist who has never seen Germany; the taxi driver is Moroccan, and a desert guide in the Negev a one-time fisherman from Livorno; that there are Belgians of Polish extraction, South Africans of Hungarian; Russians from St. Petersburg; not to mention Arabs who still live in Israel, and Canadians,

Americans and British who have come to live there.

My seat companion on the flight out to Tel Aviv told me that her daughter who, in their New York apartment, had been too lazy to switch from one TV channel to another, was content to pick tomatoes at dawn on an Israeli Kibbutz; ("And we had a lovely home," she assured me.) Some people have come to Israel because they had nowhere else to go; others, lured by the pioneer spirit, have stayed to build it—and have not minded dirtying their hands or acquiring an aching back in the process. Not that any of this co-operative, egalitarian spirit is rammed down the visitor's throat; it is simply there, and you cannot but be aware of it.

Though Israel is geographically sandwiched between Jordan, Lebanon, Syria and Egypt, it is not so Oriental as you



ABROAD

country you intend to visit. The Jews have many things in common with the Irish, and one is a passion for conversation.

Israel has one of the world's oldest and noblest cities in divided Jerusalem; one of the newest and brashest in Tel Aviv (whose first concrete rose from the sand dunes in 1909), and one of the most beautiful in Haifa. Nobody argues much about Jerusalem; it is the capital, the seat of government and the religious shrine of three different faiths. Tomorrow's Jerusalem—for the Israelis have more hope for the future than they have reverence for the past—will spread westwards over the hills of Judea. Parliament, University, museums and apartment blocks—they are halfway there already.

Between Tel Aviv and Haifa there is considerable rivalry. Tel Aviv is, of course, the



Jerusalem—seat of government, shrine of three faiths

commercial capital. Unlovely though it is, it has the pulse, the people, the life. Architecturally, it could as easily be mid-West as Middle East. Nothing about it seems either to be planned or completed. But walk down Dizengoff at night, and you might imagine yourself to be in a suburb of Munich or Vienna. Rowal is one of the most famous of the cafés (each has its particular public of politicians, journalists, painters)—and here, with your richly fragrant espresso, or Turkish coffee flavoured with “hell” (cardomom seeds), you get some of the best cream pastry outside Vienna: even to an abstainer, they are irresistible. By day, you see this occasionally handsome, but mainly shabby city as one of pastry shops and delicatessen; art shops and jewellers'; street corner bars which sell wonderful freshly squeezed grapefruit and orange juice for a few pence; and above all, bookshops—bookshops by the score, which are treated as a free-browsing university and meeting place for students. Typical of Tel Aviv but also the country as a whole: every big hotel runs a semi-permanent exhibition for painters and sculptors.

Standards are high—as, also, are the prices. Art and handcrafts are encouraged on a large and remunerative scale. Maskit, with a branch also in Jerusalem, is an interesting exhibition-cum-shop for all kinds of weaving and carving. Most worthwhile there is the jewellery; not mere souvenir stuff, but the work of some talented designers such as Nehemiah Azaz, who did some imaginative decor for the Sheraton Hotel.

The old port of Jaffa merges with Tel Aviv. This has some of the shabby Arab exoticism, and a rather fascinating flea market in which you can buy anything from antique binoculars to Maria Theresa coins: splendid old silver daggers, prayer beads and copper. Nearby, on the hilltop (the only vantage point from which Tel Aviv looks beautiful), are the night clubs. They are mostly housed in ruined Arab mansions which could be put to no better purpose (or else, you may be certain, they would have been). Some rough-paved stone steps and an even rougher alleyway lead to the rather impressive old mansion which houses Omar Khayam; vaulted ceilings, candlelight, beams,

ropes and nets, plus an excellent three-piece band make it all that a night club should be. Women dress in anything from shirt and jeans to black, with mink, and two rows of pearls.

The more solid—and largely German-originated—citizens of Haifa look down their noses on raffish, commercial Tel Aviv. In Tel Aviv, they tell you that Haifa is provincial, dull, nothing to do there but look at it. Nobody tells you that it is easily the most beautiful city of the Middle East, nor that its views rival those of the great beauties; Rio, Naples, San Francisco and Istanbul. I arrived there on the Sabbath (which, let me tell you, can make a Sunday in Scotland seem like a fiesta). But perhaps it was appropriate to the city even if, as they say, it is only worth going there to look at. A brilliant Mayor has ruled that every building, every private house, must be faced with the local white stone: and the unemployed only collect their dole on condition that they join the army of street cleaners (you'd hesitate to drop a matchstick there). Add to this groves of Mediterranean pine trees, cypresses and olive; a sweep of a harbour, and a city

which rises steeply on three levels up to the top of Mount Carmel. The Dan Carmel Hotel, sited on the ridge, is luxurious by anybody's standards, and, in common with other of the new American hotels in Israel, all of which have been decorated by local designers, it is an exhibition in its own right. These amenities aside, it is worth every penny of the £4 (price of a double room, bath and breakfast) just to sit outside on your balcony and watch the sunset gild the buildings of the city below. Perhaps they look even more lovely by the first light of day, when they seem to be frosted, and the rising sun melts the mists over the hills which back the old Crusader port of Acre.

How to get there: El Al fly from London to Tel Aviv five days a week, via either Paris Rome, Zurich or Athens. The fare is £99 15s. return (Economy) for a stay of between 12 and 23 days. Less or more than this period, it rises to £142 10s., whether you fly with El Al, BEA or BOAC. Owing to political agreements, the cheaper fare may not be combined with visits to Arab countries. Next week I shall write of how best to spend time in Israel itself.



JOHN BAKER WHITE

GOING PLACES

TRANSFORMATION IN MAYFAIR

C.S. . . . Closed Sundays.*W.B.* . . . Wise to book a table.**Colony**, Berkeley Square. (MAY 1657.) *C.S.* Quite recently this well-known restaurant was redecorated, and I have no hesitation in saying that I find its new dress much more attractive. The atmosphere is restful, made so, I think, by the rich burgundy tones and the lighting. It is also extremely comfortable, factors that combine to make for intimate conversation, whether of business or lighter matters, allied to leisured eating. There is dancing and cabaret at night, but like other restaurants with a similar background that I have mentioned lately, it is a pleasant place for luncheon as well.The menu is pretty widely spread over a number of national cuisines, but when I go there I find the British dishes, such as roast beef, or stewed ox-tail, first class. They have some of the best smoked salmon in London, and take particular trouble about their sweets. This type of restaurant cannot be cheap, but in its class it is good value for money, and there is a special *prix-fixe* dinner-dance menu. *W.B.***Tun of Port**, 31B, Holland Street, off Kensington Church Street. (WES 9277.) Open luncheon, and dinner to midnight. The new decor of this small and friendly restaurant is completely original, in that it is based upon photographic murals of scenes from the film *Tom Jones* with other lively "cuts" reproduced on the table tops. Whether Escoffier would have approved of this method of adding spice to the meal is doubtful, for he took himself very seriously, but I am sure that it would have delighted Rabelais. Both, however, would have enjoyed the food. The *œufs à la Russe* were just as they should be, and the escalope of veal excellent. The Stilton cheese was in fine condition, and a glass of a sound port is served with it, or any other cheese, for 3s. inclusive. The coffee was above the average. There are a number of wines of quality on the list—27 in all, and praise for the 1957 Macon at 18s. per bottle—at moderate prices, and red and whitecarafe wines at 11s. Soup is 2s., with main courses from 8s. to 14s. No charge for unlimited bread and butter. This restaurant is only three minutes' walk from the High Street, Kensington, stores and the Underground, so it is a good place to meet for a lunchtime gossip. *W.B.* evening.**Spectrum of soups**

"Really I only want one course now." With this oft-heard remark in mind **Trader Vic's**, under the Hilton, have instituted a sensible scheme. From 12.30 p.m. to 3 p.m. and 5.30 p.m. to 8.30 p.m. they will give you for 10s. a bowl of one of the world's famous soups with French bread. On Monday American cheese soup, Tuesday Swiss liver dumpling, Wednesday Yokohama from Japan, Thursday Clam Bolo, Friday Bouillabaisse, and Saturday Lobster Bisque. Chinese Yee Foo broth, Israeli Mazo Ball and German lentil soup are also on the list.

Wine note . . .

Charles Heidsieck of Rheims have declared a vintage year with their 1959 champagne. This was announced at a recent reception at the Dorchester, where a large company had the pleasure of tasting this wine. The last Charles Heidsieck vintage years were 1953 and 1955. Three members of the family came over for the occasion. One of them, M. Jean-Charles Heidsieck, the senior director, has drunk over 26,000 bottles of champagne during his business life of more than 40 years, the equivalent of nearly two bottles a day. The co-hosts at the party were Gonzalez Byass (U.K.), who have handled Heidsieck's business for more than 80 years without a contract.

. . . and a reminder**Berlin Room restaurant**, 44, Knightsbridge. (BEL 7121.) First-class German cooking and fine wines in amiable surroundings.**Verbanella**, 35, Blandford Street, Baker Street. (WEL 2174.) Good Italian cooking, reasonable prices and a pleasant, cheerful atmosphere.**Lezzet**, D'Arblay Street, out

of Wardour Street, Oxford Street end. (GER 9510.) Claims to be the only purely Turkish restaurant in London with Turkish wines and raki to go with the charcoal-cooked meats. Not expensive.

Massey's Chop House, 65, South Audley Street. (HYD 8988.) Dignified decor, high quality meats and well chosen red wines to go with them.

TO EAT

La Fontana, 89, Pimlico Road, opposite Casa Pupo. (SLO 6630.) A good meal can be had for half-a-guinea, with courteous service and comfortable surroundings.

Tung Hsing restaurant, 22, North End Road—opposite Golders Green Station. (SPE 5990.) For those who like high quality Chinese cooking of the Peking, Szechuan and Yanchow schools.



Charles Hancock is host at the famous City restaurant with Dickens associations, the George & Vulture, just off Lombard Street. He started as a porter, aged 14, in 1923, joining his father who was a waiter there from 1896 to 1950. Speciality of the week is Pickwick pudding on Thursdays—ingredients are steak, kidney and oysters

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BIRTHDAY AT BERKELEY

—that vintage year for the English drama, 1564, saw the births of Christopher Marlowe and of William Shakespeare, hence two quatercentenaries in the current year. Massive celebrations are in train for both immortal memories and the Marlowe Society Drama Company led off at Berkeley Castle, Gloucester, with a performance of *Edward the Second* in aid of the British Red Cross Society. Mr. Stacy Davies plays the King in the picture above with Miss Suzanne Murray as Queen Isabella. Use of the castle for the Marlowe production was granted by Captain R. G. Berkeley, M.F.H. More pictures by Van Hallan overleaf. The Tatler's own contribution to the Shakespeare quatercentenary celebrations at Stratford-on-Avon will be published on 15 April

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BIRTHDAY AT BERKELEY CASTLE

continued

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- 1 Captain R. G. Berkeley, who gave permission for the performance at the castle, with the Duchess of Beaufort
- 2 Miss Iona Macdonald, Mrs. James Swinley and composer Mr. Julian Slade
- 3 Miss Susan Hewson making up for her performance as niece to Edward II
- 4 Mr. Jack Osborne
- 5 Miss Joanne Cullen
- 6 Mrs. Horace Bennett, a member of the Berkeley contingent of the British Red Cross Society, sells a programme to Miss Caroline Falconer



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CHEERS FOR THE CHESHIRE

Despite a bleak east wind, supporters turned out in good force for the Cheshire Forest Hunt's Point-to-Point meeting at Littleton Old Hall, two miles from Chester

- 1 Taking the second fence in the Adjacent Hunts race
- 2 Miss M. A. Naylor of the Cheshire Hunt on Union Express in the Ladies' Open Steeplechase
- 3 Mr. T. H. Shepherd, who owns Valbus, winner of the Open Steeplechase, receiving the trophy from Mrs. C. R. Tomkinson, wife of the Master of the Cheshire Hunt
- 4 Mrs. A. Floyd, who rode Russell Square from the Ludlow Hunt in the Ladies' Open Steeplechase
- 5 Miss Joy Hilditch from Sir Watkin Williams-Wynn's Hunt rode her own horse, Telado
- 6 Colonel G. V. Churton, hon. secretary of the Cheshire Hunt and a judge at the meeting, with his wife
- 7 Mrs. P. Mosedale with Mr. D. W. Barlow, whose horse Ring Road was in the Open, and Mr. B. A. Whittenbury from the Pendle Forest Harriers
- 8 Mr. P. G. Hunter, Master and Huntsman of the Cheshire Forest, rode in the Members' Race. Here Mrs. H. H. Bibby, wife of the joint hon. secretary of the hunt, adjusts his cap



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WORDS AND MR. WILSON

Mr. Harold Wilson, M.P. was guest of honour at the Literary Luncheon given by Foyle's at the Dorchester to mark the publication of his book *Purpose in Politics*

1 Principal guest Mr. Harold Wilson with Mr. Hugh Cudlipp, chairman, Daily Mirror Newspapers Ltd., and also chairman of the luncheon

2 Actor Mr. Rupert Davies of Maigret fame with his wife

3 Mrs. Lionel Fraser, wife of the investment banker, and Lord Shawcross

4 Mr. Freddie Trueman, the Yorkshire and England cricketer. He was a speaker at the luncheon

5 The Countess of Longford, wife of the Labour peer

6 Dame Peggy Ashcroft

Mr. David Peake. In our issue of 19 February, we wrongly stated that Mr. David Peake is secretary to his father Mr. Harald Peake, chairman of Lloyds Bank. In fact Mr. David Peake works for Kleinwort Benson Ltd. We much regret the inconvenience caused him

CHARITY SAILS DOWN THE RIVER

A committee cocktail party for the River Ball was held at the home of Mrs. Jack Steinberg. One of the joint chairmen, Lady Heald, said that people get tired of ordinary charity dances, so they decided to hold this one—in aid of the Royal College of Nursing and the National Council of Nurses in the United Kingdom—aboard the *Royal Sovereign* at Tower Pier. The dance will be in June

- 1 The Marquess & Marchioness of Blandford, who are presidents of the River Ball
- 2 H.E. Mrs. Hansa Mehta, wife of the Indian High Commissioner, is one of the patrons
- 3 The Marchioness of Dufferin & Ava at the party in Portland Place
- 4 Lady Heald, a joint chairman of the ball, with Lady Lane
- 5 Mrs. Jack Steinberg, a joint chairman, who was hostess at the cocktail party
- 6 Miss Sally Raphael, daughter of Mr. & Mrs. Hubert Raphael, a committee member



LETTER FROM SCOTLAND

The seventh annual Women of Scotland Luncheon, to be held in Glasgow on the last Friday in April, promises to be a lively one. The chairman, Mrs. M. A. Hamp-Hamilton, tells me that the theme this year is *In a Man's World* and each of the three speakers has been chosen because of her success in a career more usually associated with men. Miss M. E. Brown, from London, is the first woman chairman of the Gunmakers' Association; Mrs. Wishart Campbell from Isla is a distiller and Mrs. M. E. Perrins from the Isle of Lewis runs a thriving couture tweed business.

The luncheon does not nominate a "Woman of the Year". Its aim is rather, in Mrs. Hamp-Hamilton's words, "to bring the women together and to enable them to meet women they have

never met before." They are from all parts of Scotland as well as from the south, and of all occupations. Each year they choose as guest chairman a well-known woman who participates actively in Scottish life.

This year's chairman is the Countess of Eglinton & Winton, and the reception committee will comprise Lady Craigton, Lady Galpern and Mrs. Borthwick of Borthwick. As usual the Luncheon will give a donation to a charity—the one selected this year is the Scottish Maintenance Fund, Wireless for the Blind.

ALERT BUCCLEUCH

Scottish hunts are beginning to get their share of attention from the League Against Cruel Sports. First to be so honoured—as far as is known—was the Duke of Buccleuch's, whose members recently received warning of a proposed visit through publicity laid by the League in several newspapers. However, forewarned being forearmed, members laid their plans to foil the disrupting of the hunt. They met at one of their usual meeting places about two miles from Hawick—but without hounds. They had gone off by another route to a meeting place on the moors where eventually they were joined—without incident—by the hunt (about 60 mounted). Pretty soon two foxes broke covert and

eventually there was one kill—everyone's verdict (except members of the League) "a good day."

"We think they were at the meet, but no one was able to identify them," Major-General Ralph Younger, joint-Master of the hunt, told me, referring to the uninvited ones. There was no attempt made to disrupt the hunt, he assured me, sounding rather relieved, and added "One doesn't want a row." Anyway, one result of the publicity was a larger attendance than usual on foot and by car. "A lot came out of curiosity," said the general.

The next day the combined Renfrew & Lanark's weekly meet was threatened with the same sort of attention. Members took similar precautions with the same results. They met at Major Peter Haig's Woodside estate near Beith, Ayrshire, and joined the pack about four miles away on another estate.

SPRING WEDDING

Despite the suddenly regrettable weather, there was more than a touch of spring about a recent wedding in Edinburgh at the Cathedral Church of St. Mary. Miss Annabel Crombie, second daughter of Rear-Admiral Harvey Crombie, C.B., D.S.O., and Mrs. Crombie, of Drum Coille, Braco, Perthshire, married Mr. Simon Younger, son of the late Major

H.J. Younger and of Mrs. Younger, of Baro, Haddington, East Lothian.

The bride was attended by her sister, Miss Julia Crombie, her cousin, Miss Jane Blair, and by Misses Sally Ann Craig, Janet Batchelor and Vivien Gibson. The two kilted pages, Malcolm and Hugh Younger, were nephews of the bridegroom. Best man was Mr. Michael Maxwell Stuart and the service was conducted by the Very Rev. Dr. R. Foskett and the Rev. Michael Hunt.

The bride's Empire style gown was of white silk organza over white duchesse satin and her tulle veil was held in place by a coronet of mixed white flowers. Her shower bouquet was of white freesia, lily of the valley, orchids and hyacinths.

The bridesmaids' Empire line dresses gave a glow of pale pink chiffon over white poult, with pleated cummerbunds of deep pink peau-de-soie. They wore circlets of pink hyacinths and lily of the valley and their bouquets were of deep pink roses and lily of the valley. The reception was held at Prestonfield House. After their honeymoon in Barbados and Jamaica, Mr. & Mrs. Younger will live at Baro Farm House, Haddington, where Mr. Younger farms the family estate. The Crombies' eldest daughter, Rosanna, will be married in London on 17 April.

J.P.



Lady Pauline Anne Ogilvie-Grant-Studley-Herbert, daughter of the late Mr. Derek Studley-Herbert and of the Countess of Seafield, was married to Mr. James Henry Harcourt Illingworth, son of Mr. Henry Illingworth, and of Mrs. Dawn Illingworth, at the Guards Chapel. Miss Jean Illingworth,



Happy Band of Angels

The faces have the knowing arrogance of the sheltered young; the suits and fly-front shirts are gear; there's a touch of the Beatle about the extremities; the straw boaters are a retention from recent schooldays.

Another beat group makes an effort towards collective identity before launching themselves on the public at large, and their first record (which has the suitably egocentric title: *Me*) for top pop experts to place on the hit parade.

It is the story of the Beatles

reflected in a highly-polished rococo looking-glass. While the Merseyside boys were working the Cavern and the clubs on the continent, these youngsters were at Harrow. Instead of schoolgirls and teenagers swooning over them, debs at hunt balls squealed for the young Harrovians.

The Beatles derived their name from the beat they purveyed; this group looked at a group of demure angels on a Christmas card and called themselves A Band of Angels.

After leaving Harrow, the quintet went their various ways into jobs, playing more or less for private amusement at parties. The deb. circuit took them up, a fan club—reading like a page from Burke or Debrett—emerged and finally the group decided to make a bid for full commercial stakes.

Last night they opened at Brads, the first night club to bring the Merseybeat into the West End, and haunt of the younger smart set.

They have given up their jobs but, as their agent points out, they all have the type of job which would still be available after a year's absence, should the venture fold. The single undergraduate has hopes of securing a year's leave from his tutor so the element of risk—financial or careerwise—is minimal.

Since the beginning of the year the top ten has been dominated by groups, ranging from nuns to singing sisters, and it could be that A Band of Angels is emerging just as public taste will swing back to the individual soloist. But the publicity machine is moving into action—masses of photographs and stories are under way; TV appearances and interviews are being lined up. Time, money and energy are being put into the venture, and—perhaps the main thing after all—masses of youthful enthusiasm

This is the exchange, the jobs the boys have given up and glimpses of their chosen future for at least a year

1 John Baker, part-author of the group's first recorded song, won four scholarships to Cambridge, where he was an undergraduate mathematician at Trinity College
 2 John Gaydon (left) and James Ruge-Price were underwriting at Lloyd's
 3 David Wilkinson was a management trainee. He plays the bass guitar



4 Michael D'Abo, the other collaborator in the song, went into music publishing
 5 Recording session. Their first disc—
 to be released in two weeks—is called
 "Me" and is the result of endless
 sessions in the studio.
 Opposite page: sitting for formal
 publicity pictures like this will be
 commonplace for them



THE LIGHTS GO UP AND UP

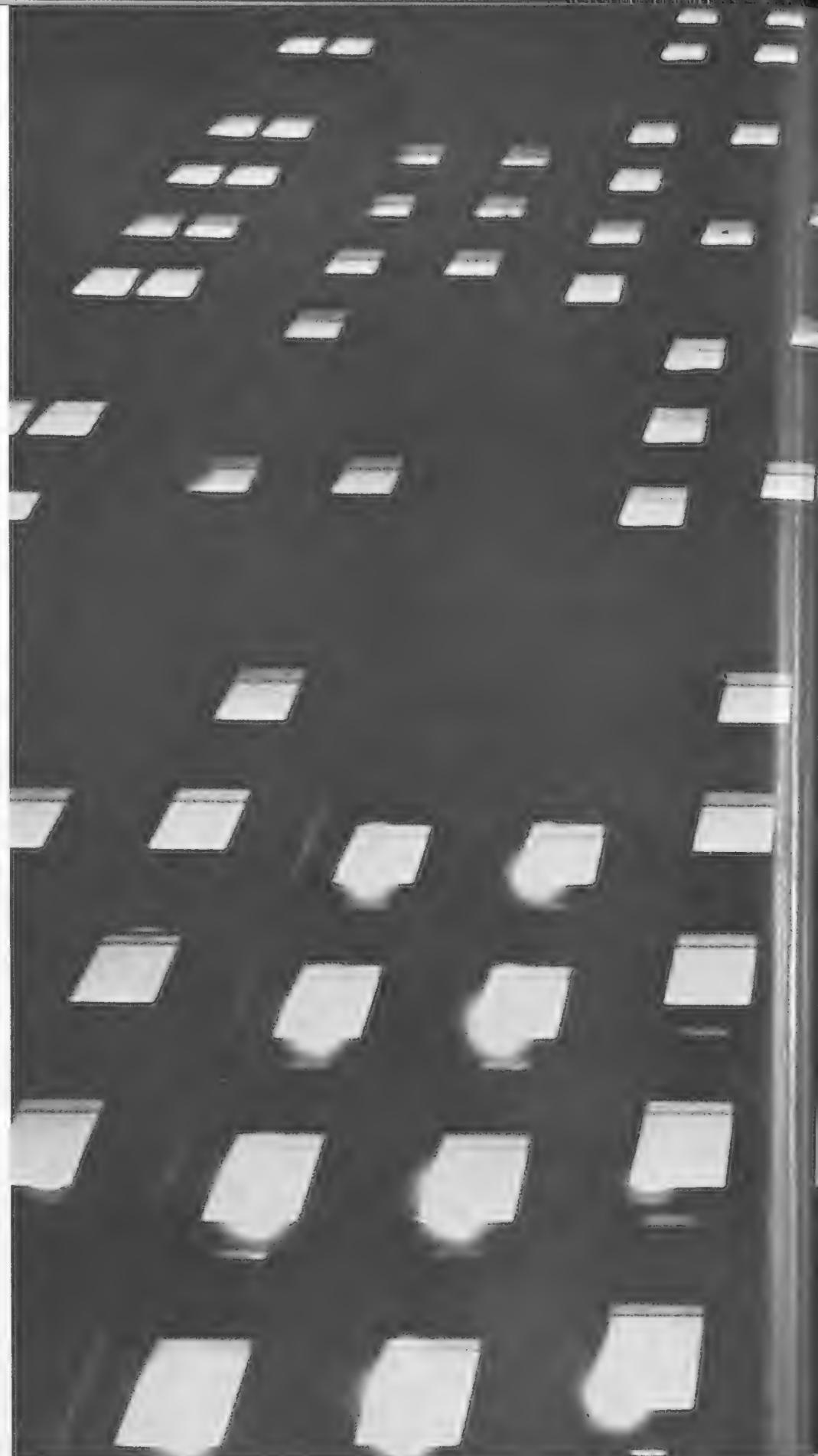
That old, nostalgic phrase "the lights of London" is taking on a new significance. The nature of the change is here investigated by JOHN MANN. The pictures are by MORRIS NEWCOMBE

To put it peaceably, for the subject is one to rouse quick passions, not everybody likes the sequoia grove of tall buildings that has grown up in London during the past ten years. The opposition lobby is well organized and valiant, but the pros are the men literally in possession. It's just as well that there is a point on which both can surely agree. That is the significance of the function of light in the nightscape of a capital city which these buildings show. This is a permanent addition of beauty and interest which if undertaken deliberately, instead of being a happy side-issue of commercial venturing, would be too expensive ever to achieve.

They are light inside for their occupants—all that glass. And as twilight deepens they are light outside too, with a surpassing brightness, to lift the spirits of the infantry trudging the grey streets. The lights go up and up, like Jacob's ladder, and standing close beneath them there is the new sensation of invertigo, of falling upwards, yet with the comforting assurance of earthbound safety. And as they recede in the distance their character changes until they stand disembodied, a free-standing mosaic of light, a mystery created by pure technology. As if to underline this, as their occupants leave for home they leave a sign behind them. The lights of the late workers, the dedicated still bent over their desks and drawing boards, punctuate the darkness with computer tape codes, a programme for ambition.

Some of the possibilities inherent in this new building are being further exploited by their lighting engineers. For example, at Christmastime the river front of the somewhat bulldoggish Shell building, first sight of which has been known to cause some ultra-sensitive citizens to swoon with a faint cry, is outlined in the shape of a Christmas tree by the expedient of leaving the lights in some rooms on, and in others, off. Simple but immensely effective as thousands can witness. Then the whole façade of the Co-operative Permanent Building Society's block in New Oxford Street can be seen changing through a whole series of prismatic colours. Some won't care for the mauve, but it's an engaging conceit. The Castrol tower in Marylebone Road is justly celebrated for the ghostly green pools on which its storeys seem to float when night falls. Such experiments are to be encouraged, if only because they must convince even the diehards that there's a human being somewhere in the works.

Two more examples come to mind, one



of deliberate and inspired contrivance, the other accidental, but both impressive. No play producer, however much he tried, could hope to equal the crystal palace *coup d'oeil* of New Zealand house, when its glittering tiers rise over Pall Mall in the darkness. And at the back of the Thorn Building in St. Martin's Lane, the patterns of the light gridding inevitably recall a Paul Klee design, made huge and luminous.

The leading factor in this new, brilliantly-lit scene is undoubtedly the fluorescent





The chessboard precision of Shell Centre's 7,000 windows dominates the South Bank opposite Charing Cross. Venetian blinds between the double glazing give complete light control. Left: Blazing tiers of New Zealand house, on its key prestige site bordering Pall Mall. Far left: Geometrical exercise from the City's first big development, at London Wall

tube, even though it seems a few buildings do perfectly well with less sophisticated types of illumination. It's cheap to run, unit for unit, and its functional form is perfectly adapted to the architectural idiom.

Of course it works the other way too. Few sights are more uncouth than that of fluorescent tubes in a classical or Gothic

building. They destroy the lines of the façade, and shatter the fenestration. The point light-source is the only thing for these. If you want a cautionary example, the House of Commons has a particularly instructive one, easily observed by those passing over Westminster Bridge. But no doubt it all helps to keep down the taxes.



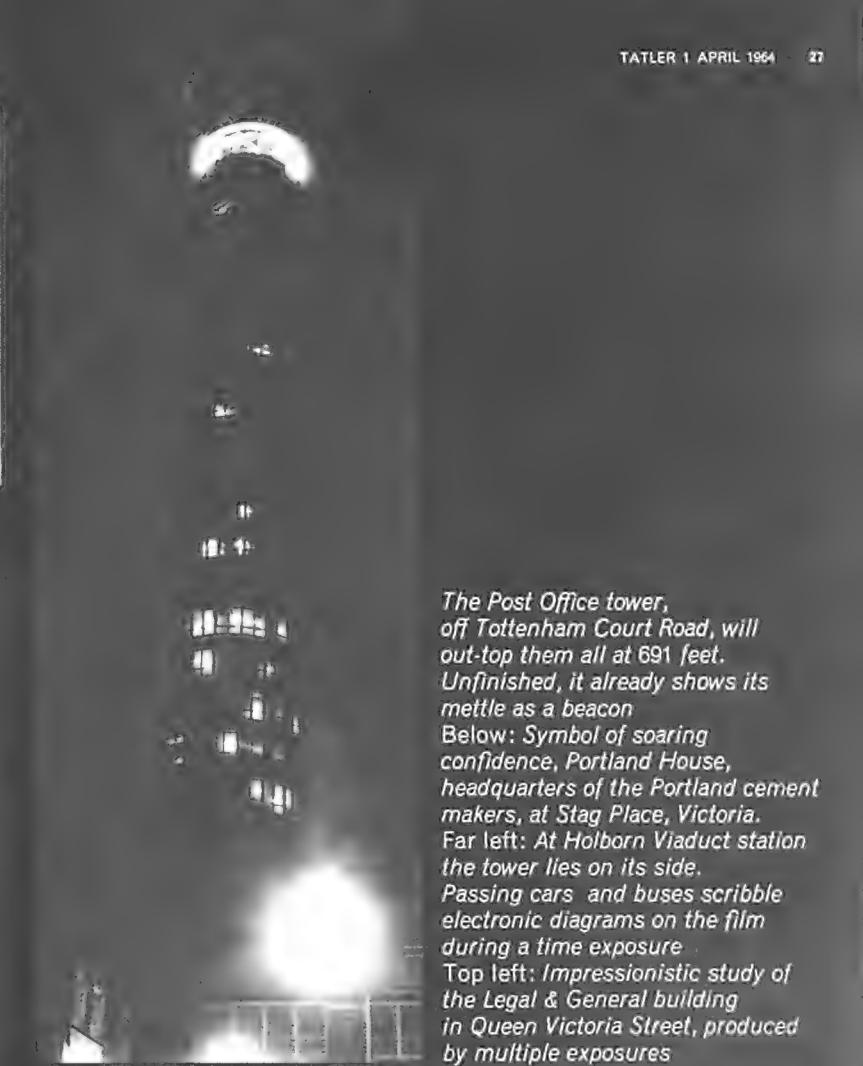




Opposite: Across the moonlit Serpentine the Hilton Hotel rises above the trees bordering Park Lane, with the lights of the carriageway making a slender constellation at its foot. With 72,000 sq. ft. of glass, more than 1½ acres, and its three to six lights in every room, the Hilton's façade is continuously alive at night with a changing pattern, emphasized by its Y plan, which gives kaleidoscopic effects close up

Above: Dramatic contrast of the Vickers tower on Millbank with one of the classic Victorian lamps on the Albert Embankment over the river. Tallest office building in London, this tower, unlike the Hilton, depends on fluorescent tubes for its effect, awe-inspiring at close quarters. The 30 office floors at full illumination absorb a sizeable fraction of the 4½ megawatts (about 6000 horsepower), which is the tower's total load for all services





The Post Office tower, off Tottenham Court Road, will out-top them all at 691 feet. Unfinished, it already shows its mettle as a beacon. Below: Symbol of soaring confidence, Portland House, headquarters of the Portland cement makers, at Stag Place, Victoria. Far left: At Holborn Viaduct station the tower lies on its side. Passing cars and buses scribble electronic diagrams on the film during a time exposure. Top left: Impressionistic study of the Legal & General building in Queen Victoria Street, produced by multiple exposures



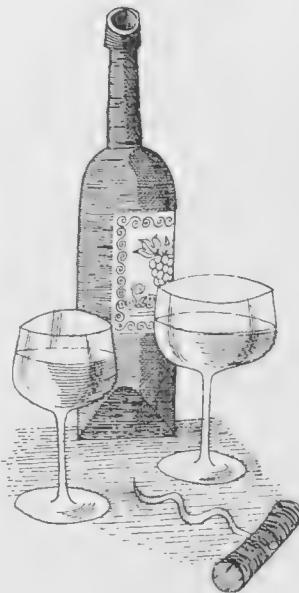
Recently I served a white wine, Pouilly Blanc Fumé 1962, to two friends. All of us were enthusiastic about its fragrance—which reminded me of ripe gooseberries in the sun—its dry, refreshing flavour and full-bodied character. It was as good as any wine that I think of as medium-priced could possibly be. My guests begged me to tell them the supplier and price. The supplier (for readers interested), is Cockburn & Co. (Leith), of London and Edinburgh, and the price is 16s. 6d. But my guests shook their heads. No, they asserted, for a plain Pouilly Fumé they would never think of paying more than 12s. 6d. Yet that wine was at the top of its form and wouldn't have disgraced the most important dinner-party. I certainly preferred it to any inferior Meursault, or a Chablis that might have been 90 per cent indifferent Mâcon Blanc, for which my friends would have paid up without a quibble.

There is a current trend to complain of the high prices of fine and even medium quality wines and the would-be helpful are continually writing to tell me that they can get vintage Beaujolais or Chablis for 7s. 6d. a bottle, a red Burgundy or claret bearing the name of a property as well as a vintage for less than 8s.-10s., a German wine that's enjoyable drinking for less than 12s. (I personally would put this figure up to 17s.), and that they know a restaurant where you can get a glass of old vintage port for 3s. 6d. a generous nip. I do not say that these things are impossible, nor do I assert that the wines my friends recommend to me are not good wines of a kind. But I do know it is highly unlikely that, at the prices quoted, they can be what the drinkers believe they are. Wouldn't you be suspicious of a diamond that cost a fiver, or a crocodile wallet with a price tag of 17s. 6d?

There never has been enough fine wine made to satisfy demand, and now that a wider public, especially in the United States, is seeking to find out something of the fascination of wine, supplies will be even more limited and prices consequently higher. Indeed, you get more real value in the medium price ranges—such as that 1962 Pouilly Fumé—than with the very cheap wines, for the costs of despatching, handling and bottling a cask of wine bought for £150 are the same as those involved with a cask bought for £50. Mr. Guy Prince recently interpreted this as meaning that about 4s. of the price of every bottle of wine bottled in this country relates to the costs involved in getting it here and into the bottle and not to the quality of the wine at all. It is, in fact, remarkable that there are so many wines available in Britain at such low prices—a tribute to the integrity of our shippers and merchants who do not raise their charges every six months or so. But whatever happens in the forthcoming vintages, the price maintenance arena or the Common Market, prices of fine wines are bound to rise; the 1961 classed growth clarets will probably be first offered from

WHAT SHOULD IT COST?

A GUIDE TO
VALUE
FOR MONEY
IN WINE-BUYING
COMPILED BY
PAMELA
VANDYKE PRICE



vineyards and/or years within the region mentioned on the label, and the shipper or wine merchant whose name is on the label will see to it that the quality remains constant wherever you find the wine—superior wine merchant, supermarket or pub in the wilds. (The sort of thing the sherry, Champagne and Cognac houses have been doing for years with non-vintage wines.)

The great increase in the promotion of good branded wines shows the desire of shippers and merchants to encourage the public to drink them rather than recoil from the prices of the finest wines and not drink wine at all. Houses such as Grant's of St. James's, Bouchard Aîné, Langenbach, Deinhard and Lyons will not publicise a brand of wine that may prejudice the drinker against other wines bearing their label. It is true that some of the branded wines may be a little higher in price than ordinary wines on the list of a merchant or multiple wineshop carrying a large stock, but where you have no choice of a wide range, you can still be sure of the brand you have already tried and liked—you pay for its widespread availability and constant quality.

If you go to a Savile Row tailor or one of the *haute couture* for a dress, you're unlikely to get a product that's unwearable; but when you're shopping in the chain-store, you certainly will prefer certain brands of garment as opposed to others. The same applies to branded wines—you need a name with a reputation on the label, not just a pretty picture or a poetic title to the brand. And because there will be as much—if not more—difference between the brand of claret sold as (for example) Hundred Years' War, of Shipper X, and the brand of claret from Shipper Y called Tournament Special, as between the same houses' quality Burgundies bearing the same vintage label, you need to be selective in buying. Many are good—not one will be like another. Branded wines I myself consider to be good value are the dry white Flambeau d'Alsace (Hugel), which can be an aperitif or "all through the meal" drink (9s. 6d. from branches of Ellis of Richmond and Edward Giddings of Devizes). Or if you want to tease the wine snob of your acquaintance, decant a bottle of red Bordeaux called Chevalier de la Rose (Sichel & Co.) and see what he says about the vintage (10s. 6d. from Harrods). At bargain price, the red Burgundy called Rouge Gorge (Patriarche) is good to drink with casseroles or bread and cheese (10s. 3d. from John Barker). A new brand of Rhône wine, perfect to partner ratatouille, cassoulet or any of the regional specialities of those countries where they have sunshine as well as mere weather, is Réserve Mousquetaires (Sichel and Co., 9s. 6d. from branches of Gough Brothers and Bentalls of Kingston). Also worth noting—from 13 March the Victoria Wine Company will be offering "Vin Ordinaire" in litre bottles; there is a red, white, rosé and slightly higher strength red for about 9s. the litre. So who says they can't afford wine?

CARLOTTA



JOHN COOK

APRIL FOOLS

COUNTERSPY BY ELIZABETH WILLIAMSON

Fooled! A book. No, a box of hand-blocked chintz paper made in Florence by one family. 36s. at Regali, Cadogan Place, Bucklow, Camberley.

Fooled! An autumn leaf. No, an autumn leaf on a handmade plate in deceptive black stoneware. The leaf in genuine colours that looks as if you could pick it off.

By Alan Spencer-Green at Liberty: £11 17s. 6d.

Fooled! A malachite box. No, a photographic reproduction of a malachite box so real-looking that only the

weight gives it away. These perspex boxes are preciously finished in brass. £9 12s. 6d. at the General Trading Company. By Valerie Graham. Fooled! Two lettuce leaves. No, two Portuguese pottery facsimiles of lettuce leaves designed to be used as plates. Round: 7s. 6d., curved leaf: 10s. 6d. And a piece of red damask. No, a finished-to-resist-anything tray by Fornasetti. 11 gns. Both at the General Trading Company.





Opposite page:
Red, white and
blue alliance in
a wool bouclé
dress that looks
like a jumper suit;
the skirt is navy,
the top red with
a stiff white linen
sailor collar and
black ribbon bow.
By Nettie Vogues,
 $19\frac{1}{2}$ gns. at
Mary Fair,
Baker Street

This page:
Jet black linen-
weave coat-dress,
tie-belted,
its revers and
cuffs overlaid
with white
organdie, a camellia
at the waist.
By Mono,
 $13\frac{1}{2}$ gns. at
Liberty.

White panama hat
by Reed Crawford.
Black patent
leather oval-toed
pumps by Silvia
of Fiorentina,
 $9\frac{1}{2}$ gns. at
Russell &
Bromley



PLAINLY PRETTY

The Paris spring look is right up our English street and already in our shops. It is a look of strict simplicity with a romantic turn in the soft skirts, closer jackets, flutters of white everywhere. The whole effect is just plain prettiness, as shown by Unity Barnes in these pictures taken by Barry Lategan against the appropriately simple background of the Royal College of Art

Left: Navy blue wool bouclé suit with Dior's spring shaping: a closely buttoned short jacket over a pleated skirt, a wine-red carnation tucked into the collar.

Underneath, a white piqué blouse. By Christian Dior-London. White straw rolled-back hat, 12 gns. by Christian Dior Chapeaux. Both at Fortnum & Mason.

Right: Navy wool georgette suit, the no-button jacket open over a white crêpe blouse with the narrowest of black ribbon bows beneath its flat little collar. By Belinda Bellville, who also makes the schoolgirl hat in shiny navy straw. Lizard shoes, 91 from Charles Jourdan



Right: A suit in navy and white mixed-up tweed has a collar and deep revers of navy silk; the jacket curves in at the waist, the skirt breaks into wide pleats below a flat hip line.

By Cojana, 21 gns. at Harvey Nichols. Reed Crawford's navy straw hat with a white knot.

Centre right: Anthracite alpaca suit, slim-skirted, the jacket circled with white organdie at the neck above a black grosgrain collar band.

The Paris touch: a white gardenia. By Kouphy, 33½ gns., at Harvey Nichols.

White straw pancake beret from Belinda Bellville.

Black sling-back shoes, 8 gns. at Charles Jourdan.

The newly-pale stockings are Morley's "Paris White"

Far right: Precisely-belted suit in charcoal worsted, with a crisp piqué over-collar and cuffs, the skirt sharply pleated. By Harry B. Popper, 51 gns. at Simpson.

Corn-coloured straw hat banded with black and white, by Peter Shepherd, 20 gns. at Woollands.

Black and white low-heeled shoes, 7½ gns. from Charles Jourdan





*Saffron-yellow
hopsack suit,
the in-curved
jacket banded
three times with
black grosgrain
below deep
widely-set revers.
13 gns. from
Wallis Shops.
Black Chanel-
style bow, 1 gn.
from Paris House*





French-mustard
linen dress in one
long, unbroken
line with sleeves
widening to the
elbow. The
high-tied belt is
a double thong
of gold kid.
By Jane C^o Jane,
15 gns. at
Harrods.
Gold kid shoes,
 $8\frac{1}{2}$ gns. from
Charles Jourdan.
Gilt and pearl
jewellery by
Adrien Mann at
Peter Robinson,
Strand

GOOD LOOKS

BY

ELIZABETH WILLIAMSON



BARRY WARNER

SPOOF

Fool everyone with a neat piece of trompe l'oeil hair. Pretty short hair (above) has had a false piece added at the back to achieve the current look of long hair worn down with a bow at the back. By AldoBruno. The face is a bit of **spooftoo**—skin coloured away from its normal pale tone to a sunny nectarine. By José at AldoBruno who is a new recruit for beauty treatment using products made in Rome. **Spooftoo** for a skin that is disfigured enough to need more than normal make up as camouflage, is called Covermark. This is an extra light, spreading, covering waterproof cream that is available in nine shades. It is used with a shading cream plus a finishing powder. By Denver Laboratories who will send a demonstrator to show how this product can be most effectively used. **Spooftoo** for a skin made dry by central heating and deconditioned by city air is a treatment called Sudden Veil-Lift. This consists of an oil that is smoothed lubricatingly over the skin, followed by an opaque white cream that is left on for 30 minutes. The masque pulls off in one piece and reveals a surface of surprising freshness. This treatment is available at Ray Ccchrane's beauty salon in Baker Street, Joy Byrne in Albemarle Street or Harrods Beauty Salon. A pack of Sudden Veil-Lift for use at home contains six or more treatments and costs 3 gns.

Newest of the new **spooftoo** mascaras that carry a fluffy agent to amplify the lashes is Harriet Hubbard Ayer's Super Long mascara.

on plays

BY LOVE DESTROYED

Chekhov's *The Seagull* is one of his four greatest plays: like all his work an intensely human drama of individual wills. There are no villains in the sense of black *versus* white with Chekhov; only people whose will, weak or strong, affects those nearest to them in a hundred different ways from the comic to the tragic. In this play, for instance, it is Trigorin's weakness, his readiness to be swayed by a stronger argument than his own, and Arkadina's inflexibly selfish purpose which cause the tragedy, though both of them understand tenderness, affection and even, in some directions, loyalty.

As the curtain rises at the Queen's Theatre on the park of a Russian estate we see a setting of a melancholy lake, birches and reeds as evocative and elegant in its way as a brush painting on bistre silk and suggesting hundreds of surrounding miles of the same kind of wooded, watery country. This is the home of Sorin whose sister, Irina Arkadina,

an actress of some pretensions, is staying with him together with her lover Trigorin, her son Konstantin, and a Dr. Dorn. On this particular evening they are to witness a poetic play written by Konstantin and chiefly interpreted by Nina, the girl he loves. An amateur stage has been set up and the house-party come out in the evening to watch, applaud or, in the case of Arkadina, to interrupt with wounding observations. It is some measure of Chekhov's marvellous stagecraft that even so early in the play we have not only been introduced to the principal characters but have a clear idea of their natures. Konstantin idealistic, highly strung and suffering from his inexperience; the doctor sardonic and realistic; Sorin, an elderly man conscious that he has missed much in life but half-joking about it; Nina, a lighthearted creature on the verge of love; Trigorin, the distinguished literary figure without a direction save in his writing, and Arkadina, possessive and

egotistical. These people, with a bailiff, his wife and daughter make up the group, most of them long familiar to each other, many of them in love, few of them contented.

Not one of them sets out to destroy another; not Nina Konstantin, nor Trigorin Nina, nor in a minor key Masha her schoolmaster, nor Dr. Dorn her mother. Yet this in different degrees is what they do and in one case the destruction is final. It is young Nina who gives the first hint of tragedy to come for she falls deeply in love with Trigorin, the dedicated writer, and Trigorin after a brief and disastrous affair with her is persuaded to return to Arkadina. As the emotions of these eight people weave in and out of the plot and bring it to its electrifying end there are only old Sorin to stand apart and the doctor to hold an objective point of view, however involved.

With any play of Chekhov's the direction is vitally important and here one can have nothing but praise for Mr. Tony Richardson who has brought to Ann Jellicoe's translation a very real sense of beauty and an almost musical use of *crescendo* and *diminuendo*. Dame Peggy Ashcroft is, quite literally, inimitable. We shall never see this part better played. She

goes to the heart of the selfish but far from evil woman and plays her, by some magic of her own, with every shade of Chekhov's meaning while making her still a subsidiary figure to Nina, the poor "seagull" who has been shot down by her unhappy passion. Miss Vanessa Redgrave in this character gives a performance to equal her Imogen and makes the transition from gaiety to passionate bitterness held in curb with real mastery of the stage and its possibilities. As Trigorin, Mr. Peter Finch has in some ways the most difficult part of all and it is interesting as well as rewarding to watch his development of the role to a point where we believe in his vacillating nature and his professional integrity as if we had known the man for years. There is not one part which is not played to its full significance; Mr. Peter McEnery and Miss Ann Beach are examples of this and even more than them, Mr. George Devine who, as the doctor, has a splendid balance and detachment.

There is not the pervasive suggestion of ennui that there is in *Uncle Vanya* though the blunted, frayed emotions exist but there are the moments of true drama, almost of anguish, and these are made poignantly clear by a superb company.



Robin Bailey and Gerald Flood play married men, Joanna Dunham a single girl involved with both of them, in The Formation Dancers at the New Arts Theatre. The play, by Frank Marcus, is directed by Clive Donner, recently responsible for the highly successful film, Nothing But the Best

on films

RESNAIS THE FOX

M. Alain Resnais was last month handed the glittering trophy that represents the British Film Institute's annual Sutherland Award for (I trust I quote correctly) the year's "most original and imaginative film"—his mystifying *Muriel*. The picture had already won, at the Venice Film Festival, the Best Actress Award for its star, talented Mlle. Delphine Sleyrig, and the Special Award from the Prix International des Critiques as Best Picture. Tante Grant here, who greatly respects M. Resnais for *Night and Fog* (his shattering documentary on Nazi concentration camps) and *Hiroshima, Mon Amour*, confesses herself foxed: she feels too great an honour has been done a film that she can personally only nominate as the one most suitable for review on All Fools' Day.

Last Year at Marienbad (which I still insist should have been called "Pardon Me, Pretty Lady, Don't I Look Familiar to You") was baffling enough, but in retrospect seems crystal clear by comparison with M. Resnais' latest work. It had a curious, cold formality and a certain grey charm that were rather soothing, whereas *Muriel* (in Eastman Colour) is as restless and informal as a beatnik party, and just as liable to drive a rational body up the wall.

Mlle. Sleyrig, a youngish widow, lives at Boulogne-sur-Mer with her stepson, M. Jean-Baptiste Thierrière, who appears to have been thrown a little off balance by ugly experiences in the Algerian War. Their apartment is stuffed with neatly price-tagged antiques, which Mlle. Sleyrig hopes to sell when she can get around to it, but as she's a compulsive gambler and too busy borrowing money from friends to lose at the Casino, she never quite does.

For no apparent reason, unless further to rumple her disordered life, the widow invites her first love, whom she believes to be a widower, to stay with her. This grey-haired, lying ne'er-do-well, shiftily played by M. Jean Pierre Kerien, arrives with his "niece", Mlle. Nita Klein, who is in fact his mistress. Does Mlle. Sleyrig want to marry her old lover, or would she do better to take as second hus-

band her devoted admirer, M. Claude Sainval, who runs a flourishing demolition company?

While she is asking herself these questions, M. Kerien, who isn't a widower at all, is wondering how much he can get out of the widow, and Mlle. Klein is hopefully flashing her bold black eyes at M. Thierrière, who doesn't want her because he already has a mistress, Mlle. Martine Vatal, and other things on his mind. He is haunted by the memory of Muriel—an unfortunate girl whom he and some soldier companions apparently killed for sport: he intends, one gathers, to atone for his complicity by murdering one of the others responsible for her death.

After a great deal of unrewarding emotional zig-zagging on the part of the diverse characters, the film ends in murder, flight, disillusion and despair—and no happiness for anybody. One rather thought it would, from the parable of the sliding house thoughtfully provided by the scriptwriter, M. Jean Cayrol. The moment this perfectly good house, built on a hillside, was finished—the chimneys on, the windows in and all—it started to slide downhill. By the time it reaches the bottom it will have collapsed into a complete mess

with, as the demolition man wistfully remarks, not a door-knob to be salvaged from the wreckage.

The film is extraordinarily jerky—the cutting appears to have been done with a mincing machine, and the narrative comes to one in small fragments. The dialogue is disjointed and rich in *non sequiturs*, and M. Resnais has allowed the camera a wayward life of its own. When the characters are talking it discourteously turns its back on them and wanders off to explore Boulogne—so that though their voices can still be heard, the images on the screen have nothing to do with what they are saying.

I conclude that M. Resnais used this distracting device to show life bustling on all around Mlle. Sleyrig and her stymied set, unaware of and unconcerned with their problems. Alas, it only intensified my own unconcern, which after two hours became total. M. Resnais has been quoted as saying that sometimes he has no idea what his characters are going to do, which is a little precious of him, I think. I wonder if he knew that anxious, wild-eyed peasant was going to bob up twice to plead with the darkly preoccupied M. Thierrière, thus: "Can't you find a husband for my nanny-goat? You know a lot of people!" It was nice, anyway, to have somebody in the picture worrying about something other than themselves.

In *Ring of Spies*, Mr. Bernard Lee and Miss Margaret

Tyzack, both employed in the Records Department of the Underwater Weapons Establishment, are bribed by an American, Mr. William Sylvester, to borrow top secret documents from the safe for him to photograph. His story is that he's gleaning information for NATO—but you'll guess, just as smartly as I did, that he's passing it to Russia, via a businesslike couple (Mr. David Kossoff and Miss Nancy Nevinson) in Ruislip.

Naturally they're all nabbed in the end, but only by pure chance and not because naval security is so splendidly efficient. It is, in fact, here so inefficient that Miss Tyzack is on one occasion able to walk past the security checkpoint with a file conspicuously marked TOP SECRET jutting out of her shopping bag. It's a pretty poor show if that could happen, and the film itself is pretty poor, too, I'm sorry to say.

Mr. Gregory Peck has the title role in *Captain Newman, M.D.* He's a psychiatrist engaged in trying to straighten out members of the U.S. Air Force whose minds have become knotted by the strain of combat. Mr. Tony Curtis, an appallingly knowing orderly, provides comic relief, and Miss Angie Dickinson demonstrates that a pretty nurse is an invaluable asset in the mental ward: for helping a man out of a guilt-complex there is, as the song says, nothing like a dame. Good performances from Messrs. Bobby Darin and Eddie Albert didn't reconcile me to the film.



Protagonists in a tragedy that rocked the foundations of Church and State in medieval England—Thomas à Becket (above) and King Henry II (opposite page). Richard Burton plays the intransigent archbishop and Peter O'Toole the violent king in Edward Anhalt's adaptation of Jean Anouilh's play for the film version produced by Hal Wallis and released by Paramount

on books

SOME ENGLISH KICKS

At the age of 86, Richard Meinertzhagen has written what must remain one of the most splendidly entertaining autobiographies of the year. **Diary of a Black Sheep** (Oliver and Boyd 42s.) complements earlier volumes covering Colonel Meinertzhagen's military career, with a superbly detailed and richly weighed account of his upbringing and environment, an account that by no means suffers in comparison with Sir Compton Mackenzie's covering of similar ground.

Child of a polyglot inheritance (nephew to Beatrice Webb, descendant of Tadcaster turnip farmers and scion of a Hanseatic merchant house whose members were, during the course of the 19th century, to be found at all points of the globe) Dick Meinertzhagen was born in the year of 'Peace with Honour' (1878); an arrival timed if not to inherit the earth, at least to watch more of it turning nicely red on the wall-map each day. Along with privilege (a house in Rutland Gate, the love of an elder brother) went deprivation (an appalling prep-school master, an almost malevolent mother) from whose scars he recovered remarkably well.

The great hedged him about; Ethel Huxley urged him to

start his diary, at the age of six (which he did): a word from Sir John French persuaded him into the Army. He was dandled on great Darwin's knee, and heard Tschaikowsky conduct in Budapest: Rhodes wanted him for Africa, Nansen for the Pole. The anecdotes are crystal-clear, the reflection on them wise and instructive. Meinertzhagen devotes a 100 riveting pages to the spirited histories of his three families. This constitutes both invaluable source-material and a thumping good read.

*I continued to woo and I wode
and I wode
"Go with me to church" said I
and she goed
Having made up our minds to
be tied we were tode.*

Thus the young Meinertzhagen at Harrow in '92, verses that modestly represent a form of verbal kicks much favoured by the English (Gilbert, Lear, Belloc and, latterly Paul Jennings, Stanley Unwin and Spike Milligan) **John Lennon in his Own Write** (Cape 9s. 6d.) is firmly in this line; a collection of private Merseyjabble quite as funny as Unwin and a great deal more successful than Milligan. From Mr. Lennon, 'member of the most publifid Beatles', we get the genuine grammar-school article, the anarchic revenge

upon and hilarious bloody murder of countless complacent words. Sometimes the massacre is mild ('Anything you may say may be used in Everton against you'); other times it is total: "Yea, though I walk through the valet of thy shadowy hut I will feed no norman."

Semi-parodies, sick tales, merry verses, finely spindled drawings and not a neurosis in sight. The presentation of this happy little book is stunning. Robert Freeman has cunningly designed a layout that combines typographical stimulation with a neo-Victorian nostalgia. Mr. Lennon, featured on the cover all sepia'd and wistful in his Mary Quant hat, is simply not of this world. He might almoft have gone down at Rorke's Drift.

William Trevor's **The Old**

Boys is a conversational game of croquet; the plotting of its senile protagonists is, like that deceptively elegant game, contentious, considered and dirty to a degree. The long arm of the prep school they all shared curves across the years and smashes down, amid a storm of self-interest and bad temper, on a committee meeting of the Old Boys' Association at the present day. Jaraby, sometime House Head is President-elect: Nox, his tormented fag, seeks a belated revenge by blocking Jaraby's election.

The black dialogue is the thing; why is it at once so horrendous and so fearfully funny? Primarily, I think, because it brings to bear on situations of a petty but deplorable degradation the

precise language of the Foreign Office memorandum: dignity is all. The victories increasingly demanded by old age are scored by the skilful deployment of a highly incongruous logic. The logic, and the language, and the bitter comedy that they produce, are all finely distilled from years of disappointed pain eroded into pure hatred. A dreadful frankness informs the long approaches to Death: why keep silent now? **The Old Boys**, which is one of the funniest books I've read for ages, has clear antecedents; not merely Muriel Spark's *Memento Mori* but also such writers of the Absurd as N. F. Simpson and even, surely, the nihilistic tradition enshrined in Steptoe Senior. Highly recommended for its own sake, though.

From the illuminating darkness to the unrevealing light. The world of H. E. Bates is a perpetual July; a tacky round of simmering metropolitan Sundays, tennis in the suburbs, butter-fried mushrooms in the woods and soft apricot evenings in the garden. The secret of Mr. Bates's immense popularity lies in the exact nature of the escapism he so effectively dispenses. In his new collection of tales—**The Fabulous Mrs. V**—(Michael Joseph 16s.)—it amounts to a homespun hedonism that detects a small but acute pleasure in, even, the smell of tea, and, in a discreet orgy of sensuality, seeks to lead the reader to a greater awareness of the good old world around him. It is a lightweight collection verging on self-parody, but admirers may safely buy.

Margery Sharp has established a real winner in the light fiction stakes with **Martha**, the rude and talented painter-heroine of two earlier volumes and, now, of **Martha, Eric and George** (Collins 16s.). Last observed at her most blandly pregnant, Martha dumps her unwanted child with the hapless Eric who fathered it, and vanishes to give the world great art. Turning up a decade later, the rage of *tout Paris*, she is compelled to acknowledge motherhood, and does so in terms quite consistent with the carefully off-hand manner that is Miss Sharp's particular hallmark. *Martha, Eric and George* is funny and it is tough.



GERALD LASCELLES

on records

TEN FINGER EXERCISE

The annual spring visit to England by Ella Fitzgerald and Oscar Peterson is well under way and makes a good reason for me to tell of the immaculate playing by the Peterson trio in **Night train** (Verve). This album is a true sampler of their music, unlike some recent sessions. Oscar plays throughout with great sensitivity, and his emotional approach to the blues is most refreshing. Pianists alone among jazzmen are unable to vary the tone, vibrato, and pitch of their instrument, and are inevitably forced to rely on other devices to create tension or relaxation. In Oscar's case, he is materially assisted by bassist Ray Brown and drummer Ed Thigpen, but the final control rests in his powerful hands. Proof lies in

the masterly swing of *Honeydripper* and *Moten swing*, and in the assertion of calm but never cloying sentimentality in *Georgia on my mind*.

Seldom has a European jazzman made such an impact on America as Martial Solal did in New York last year. The French pianist went on to demonstrate his prodigious technique and vivid imagination by recording **Martial Solal at Newport '63** (RCA Victor). Most pianists today betray some indication of their stylistic roots, but Solal merely pays brief homage to Bud Powell and Bill Evans before setting out on his personal exploration of the 88 keys at his finger tips. Fortunately he never allows his technique to take command—a factor which has marred the works of so

many promising jazzmen. He is content to show that invention does not end in rhythmic or harmonic development alone, by expounding some highly ambitious ideas which embrace many of the little used percussive attributes of the piano. The extended *Suite pour une frise* conveys the broadest impression of his ability as a jazzman and composer. I predict a great future for Martial Solal.

At the risk of being thought old fashioned, I still regard Art Tatum as the most complete and individual pianist who has emerged from the jazz scene down the years. Though he has been dead for nearly eight years, unissued material such as the collection of privately recorded tapes under review, **King of Jazz** (World Record Club), continue to be discovered. Significantly no one artist has yet succeeded in surpassing all the stylish assets which, in my eyes, still justify Art's regal title today. Peterson and Garner compete in the rhythmic sense, Evans

advances in harmonic approach, Monk and Solal might claim greater originality by virtue of their less orthodox attack, and the great Powell communicates the same brilliance without achieving Tatum's consistency. That is why I still uphold Art as the most complete giant among pianists. He never needed, and hardly ever used rhythm accompaniment. He could trace a theme with uncanny accuracy through wrist-spraining runs. Lastly he was the great exponent of the two-fisted style of playing, which seems to be becoming extinct.

In brief; Vince Guaraldi's trio provide melodic but uninspired music in **A flower is a lovesome thing** (Vogue). The young George Shearing (Decca) delves into the archives of the early '40's for some of his best piano solos, which have all the sparkling vitality he seems to lack today. His quintet goes through its paces in **Jazz concert** (Capitol), a recent "live" recording of no great significance, but I commend the choice of tunes.

ROBERT WRIGHT

on galleries

SOUZA'S AMAZING MACHINE

"Just imagine Michelangelo trying to work out the proportions of his mighty Adam on the ceiling of the Sistine Chapel! This way he could have made an 18-inch drawing and projected it from the floor."

F. N. Souza, the Goa-born artist who is now a unique pillar of British painting, was explaining his new "invention"—an overhead, or over-the-shoulder, projector that throws an enlargement of a drawing on to a canvas, a perisopic sort of magic lantern. The way Souza uses this simple contraption dispenses completely with the laborious process of squaring up a drawing and redrawing it on a larger scale. But it does much more than that, he claims. It obviates the loss of spontaneity that inevitably accompanies the "squaring-up" process and it stimulates the imagination by revealing to the artist hitherto unknown qualities in his own drawing. It is exciting in the same way that watching micro-organisms through a microscope is exciting."

Souza paints his large canvases using the projected image as his drawing, a drawing

that is not obliterated by the paint at any stage but remains superimposed on it until the light is switched off. This means, of course, that he must paint by artificial light. But this is no hardship. He has been doing that for many years. The windows of his Hampstead studio are more or less permanently blacked out.

He hotly defends his use of the projector against anyone who suggests it is a "trick" and frequently invokes the example of Picasso's inventiveness in his defence. Though as a man he is reticent and modest, as an artist he is provocatively aware of his own genius. (He is, come to think of it, the nearest thing among British artists to that "Cassius Clay of painting" whose non-existence I regretted here last week). This leads him to say many startling things.

"I believe one day it will be possible to do a painting by pressing a button," he told me. "The value of a painting will depend on who presses the button. Like when Cartier-Bresson clicks the camera, it is a Cartier-Bresson."

Answering a questionnaire

in an Indian magazine recently, he wrote, "Form charged with emotion is most important to me. I am not so keen on colour: any colour will do. My indifference to colour is only because I've worked out every permutation of the spectrum." And again, "I just take everything that catches my fancy. I put it in the Souza machine and it comes out at the other end a brand-new commodity."

This alarming frankness worries many of his admirers. "They try to shut me up," he says. "Especially when I tell them how quickly I paint. But speed is essential to my work. In many spheres the best things are the fastest produced."

Many of the things the "Souza" machine has been turning out during the past year are now in his big one-man show at the Grosvenor Gallery, and I am glad to report that they give no cause for alarm among his admirers (though, as usual, they are likely to alarm those new to his work). There are also a number of pictures dating from 1954 and 1955 when, after a long period of great hardship, he was newly "discovered." Comparison between the products of the two periods shows, as a dramatic contrast, a profound change that has taken place in his painting. The concern (it amounts almost to an obsession) with violence that characterizes so much of his output

of the last decade was originally expressed only through the images he chose—the Crucifixion, the modern Saints Sebastian with arrows through their starched collars, the mutilated trees, the tottering buildings, etc. The actual painting of them was austere, the severity of the line matched by a puritanical aversion to bright colours.

Later his drawing and brush-work became freer and he began to use colour to please. Now almost everything he does appears to have been done in a frenzy of creation. When the subject is a violent one—it may be a *Pieta*, a circus scene, a transcription of a Titian, a landscape or a stripteaser, almost anything—the paint itself is instinct with a quality of violence. And the colour, far from betraying the artist's "indifference," appears to have been deliberately chosen to heighten the violence by violating the eye.

One's first reaction to these compelling paintings is to turn from them with a feeling of revulsion. Sometimes even the artist himself reacts in this way and paints a sweet, lyrical nude or a decorative still-life, a Byzantine Madonna and Child or a portrait of a pretty girl, but these occasions are becoming fewer and fewer. Souza is essentially an artist of our time, and our time is not one for lyricism.

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Everything points to a record exodus of British motorists across the Channel this year. Even a month ago, at a period when in quite recent times there would have been very little stirring at the car ferry ports, business was brisk. In the peak holiday weeks of July and August it seems likely that every service will be solidly booked—and that in spite of the new routes opening this season. Busiest time of all is between 24 July and 4 August so if you intend to go over then, reserve your car space immediately, and go mid-week if possible. Remember, too, to book the return crossing.

Nowadays you need only three documents for entering most Continental countries with a car. The first two are your passport (make sure it has not expired), and the "green card," the international insurance certificate. You have to get this from your own insurance company or broker, and a charge of £2 is now being made for it—but remember that without it an expensive short-period insurance has to be taken out at every frontier. The third document is the British Customs form called the 29C, on which your car is identified as it goes out of this country and comes back—you buy this for twopence at most branches of the Stationery Office. As most Western European countries recognize your own national driving licence,

MOTORING

GETTING READY FOR THE RUSH

an international one is not generally required nowadays, but Greece and Spain still ask for it. You get it from either the A.A. or the R.A.C. (no matter whether or not you are a member): it costs 10s. 6d., is valid for a year and you must supply a passport-type photograph for it.

It is most important to be fully covered by insurance, not only for the car but for such things as medical expenses, loss of baggage, and even theft or loss of the car itself. This last misfortune could make you liable to pay import duty to the government of the country in which it happened, for a tourist is under an obligation to take his car out within twelve months—or else. You can also insure against a brush with the police in Spain, where they impound a car involved in an accident and refuse to let you and your passengers depart until the court case has been heard, unless £500 is deposited in cash. Finally, if an accident or breakdown abroad prevents your own car from being driven back, you can cover all the charges of getting it and yourselves home by insurance.

All these matters will be taken care of by the two motoring organisations for a very moderate all-in fee, and I do recommend going to one or other of them as there is so much else they do. Their port officers are highly efficient, on both sides of the Channel and aboard some of the ferries themselves. They smooth the way for the inexperienced, and even those who often go abroad find them helpful. Also, you can get vouchers from them which are as good as ready cash in emergency, while the job of preparing routes and booking passages are taken in their stride by their touring departments.

One question I am often asked is whether it is necessary to book hotel accommodation for overnight stops when on tour. It is most advisable, because with a room reserved you can drive until dinner-time, while if you have got to find somewhere to stay you must start looking early, and may be unlucky in the busy season. And do choose your stopping places with care before booking; if you have had a long day's motoring, a quiet night is a godsend. Don't,

therefore, book at hotels situated alongside a main road, or in a town where they will give you a room overlooking a street or square where traffic or markets start up long before dawn. With a little forethought you can find towns, villages and isolated spots where lorries do not thunder through all round the clock.

If you want inexpensive accommodation there are the "Routiers": at them a room, dinner and breakfast need not cost more than a pound or so: the latest edition of their guide now out, price 19s., is obtainable from many bookshops or from 178 Fleet Street, E.C.4. In France there are, too, the Logis, which are small hotels (often in rural places) offering modernized accommodation at reasonable prices. Or, of course, there is the good old Michelin, now to be had for several countries as well as its native France, which contains impeccable information on many and various subjects. The large red book for France is available now, price 25s., and for other countries at a lower price.

I always pin my faith to Michelin, and it is seldom that I have not found a hotel or restaurant accurately and comprehensively described in a minimum of words. Once you have mastered the Michelin symbols, it is the work of a few moments to sum up any given place.



A Carvair ferry plane of British United Airways. Machines of this type fly cars from Southend or Lydd deep into France and Switzerland. Right: Busy scene at the Dover ferry terminal, where scientific space planning is essential to prevent heavy congestion



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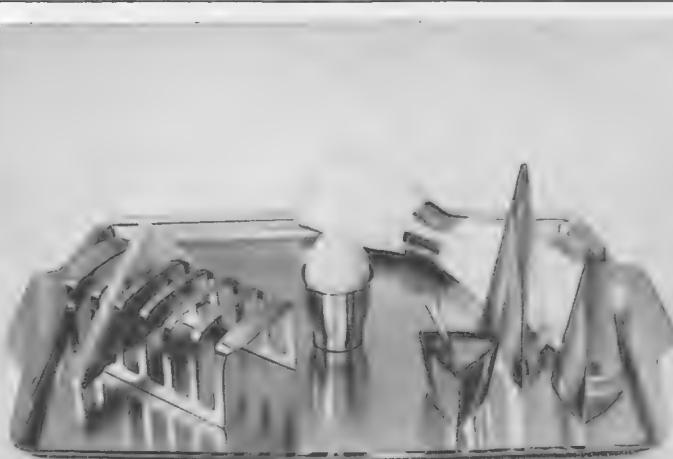


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DINING IN

WHERE HAVE ALL THE TEARS GONE?

I have just received a letter from a reader complaining that, when she peels onions, they no longer make her cry. She asks, "Is it possible to buy onions in this country which taste as onions used to do? Those I have bought during the past few years neither smell nor taste of anything at all."

This led to a little research on my part into the Onion Situation. The first thing I learned is that the farther north onions are grown the more pungent they are, so that our own home-grown onions are more likely to cause tears than, say, those from warmer Spain. But because of the difficulty of ripening onions, ours is a dwindling crop. Onions should be dried on the ground, but the harvesting season in Britain is often so damp, even if not wet, that growers are devoting fewer acres to onions each year. Between 1951 and 1961, for instance, there were 3,500 acres of onions all over the country; last year, there were 2,100. I am told that our Ebenezer onions, probably obtainable in late autumn and early winter, are very good ones.

An expert on onions tells me that they have not been good during the past few months. We import a great deal of them, and it is interesting to note that during this period those from Poland have been fetching a penny a pound more wholesale than any of the others on the market. We are now waiting for onions from Egypt. As for Spanish supplies, I am told that the Babosa variety is very good.

Actually, I have had some very good Spanish-type onions in recent weeks. Stuffed good-sized ones can be a delight when one is at a loss to know what to prepare for a light family meal. Here is a dish I like very much—ONIONS STUFFED WITH LAMB KIDNEYS.

For four persons allow 4 large onions, 2 fat-free lamb kidneys, 2 thin rashers of streaky bacon and 1 to 2 oz. of mushroom stalks. After peeling off the skins, cut a slice off each onion about $\frac{1}{4}$ -way down from the stem end. Parboil the onions just long enough to enable the centres to be easily removed. Take them out, leaving cases with "walls" about $\frac{1}{4}$ inch thick. Skin and

halve the kidneys and remove the cores.

Chop the onion removed from the centres and also the slices cut off in the first place. Gently cook them, with the chopped bacon and the chopped mushroom stalks, in a walnut of butter. Add pepper to taste and a pinch of grated nutmeg. Place a thin layer of this in each onion, lay a halved kidney on top and cover with more of the mixture. Put the stuffed onions into an oven-dish and sprinkle each with a little fine breadcrumbs and grated cheese—or simply dot each with butter.

Strew the remaining bacon-onion mixture around the onions. Moisten it with about $\frac{1}{2}$ pint of beef stock (water and part of a beef cube will do), beaten with a teaspoon of tubed tomato purée. Place in the oven preheated to 400 degrees Fahr. or gas mark 6, and bake for 1 to $1\frac{1}{2}$ hours.

With the stuffed onions, I like to serve a packet of that wonderful new mixture of frozen kernel corn, peas and tomatoes. Lift the onions on to a heated dish and keep them warm. Add the vegetable mixture to the oven dish and heat through. Return the stuffed onions to the dish and serve.

Failing lamb kidneys, the equivalent in minced pork or pork sausage meat does very well.

Various delicious savouries can be made with large mushrooms. Here is one; choose some with a slight saucer shape. Cut out and chop the stems. Quickly wash and dry the mushrooms, place them, gill side up, in the grill pan and half-fill each with olive oil. It is better to do this at least an hour before they have to be cooked. Very gently grill the mushrooms and season each with salt, pepper and a few grains of Cayenne.

For 4 mushrooms, grill two rashers of streaky bacon until crisp. Chop or crumble them. Very gently fry a chopped shallot in a little of the bacon fat, then add the chopped mushroom stems and cook them. Add the bacon and seasoning to taste. Finally, stir a beaten egg into the mixture over the lowest possible heat.

Pile this filling into the mushrooms and serve piping hot.



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OTHER PEOPLE'S CHILDREN

1 Lady Nuttall with her ten-month-old son Harry. She is the wife of Sir Nicholas Nuttall, Bt., and as Miss Caroline York was a leading debutante of 1954. Her husband is a captain in the Blues, and she recently accompanied him to Canada, where he is holding a War Office exchange staff appointment for two years. Sir Nicholas, an outstanding steeplechase rider, owns Stalbridge Park, twice winner of the Royal Military Gold Cup

2 At Fawley, Hants, Mrs. Maldwin Drummond with Frederica, six, and Annabella, four. Mr. Drummond, who runs a 3,000-acre estate, is a Verderer of the New Forest, and chairman of the Sail Training scheme for boys. He owns a sloop whose name, *Gang Warily*, is the family motto

3 Another Hampshire mother and child, Mrs. Julian Sheffield, with nine-month-old John. She is the daughter of Brig. Alexander Abel Smith, chairman of Pressed Steel, and niece of Col. Sir Henry Abel Smith, Governor of Queensland, while her stepmother is an extra lady-in-waiting to the Queen. Mr. Sheffield works with Portals, the bank-note paper-making firm

4 Mrs. Peregrine Bertie with her ten-month-old son David. Formerly Miss Susan Wills, daughter of Major John & the Hon. Mrs. Wills, she married Mr. Bertie, son of the Hon. James & Lady Jean Bertie, in spring, 1960, the reception being attended by the Queen Mother, Mrs. Bertie's great-aunt

5 Mrs. Philip Briant, whose husband is a stockbroker in the City, watches her son Julian, two, putting a matchbox together, at their home in Walton Place, Chelsea





ROSE GROWING

ROSES FOR DECORATION (2)

Roses are superb material for the flower arranger—their diversity of shape and colour of petals and leaves alone offer endless possibilities. Roses are of such beauty and character as to do much of the job themselves, that is against most backgrounds. Silver and roses seem to go perfectly together: pewter is another good metal for a container: otherwise, I like them to be simply arranged in old-fashioned kitchen pottery (pint mugs and such-like) with a very unobtrusive pattern.

Fragrance apart, roses have a special attraction for floral decorators—their long flowering season. Species, and some old sorts like *Gloire de Dijon*, begin as early as April, and from then on the period can extend to December if one's area is favourable and if varieties such as *Elmshorn*—often in flower in winter—are included to prolong the supply.

Then there are the fruiting roses, if you have room for them, grown as much for hips

(August to October) as for their flowers. I dealt with some of these groups and their hybrids some months ago. Again there are those roses which are useful for foliage—in the garden as well as for flower arrangements—*R. Alba*, *R. Beggeriana* and so on, with sage green leaves: the pretty, tiny foliage borne on graceful sprays of *R. Farreri* and the variegated-leaved rose, *R. Wichuriana Variegata*; and there are those with foliage that colours in the autumn to reds and orange-yellows, *R. Rugosa* and *R. Virginiana*.

In planting roses for indoor use, some thought should be given to supplying colour and tone contrasts. For example, the grey-blue and lavender roses such as *Sterling Silver*, though in my view but poorly suited to garden use, form useful grey or muted tones of special importance to flower decorators. Some modern bi-colour H.T.'s have possibilities, too, though their strong, harsh colours make them of limited

use. The ancient striped and variegated roses such as *York & Lancaster*, *R. Mundi* and others are of striking beauty in the garden, but useless in flower arrangements as they quickly drop. At least two or three moss roses ought to be included in a collection grown for decorative use, and there are exciting possibilities in the

Burnet roses and their various hybrid forms, most of which are easy to cultivate and to which I shall devote an article or two in the future. Lastly, a rose ready made for decoration—the old *Fantin-Latour*, very properly named after the French painter of flowers. No properly equipped flower arranger should be without it.

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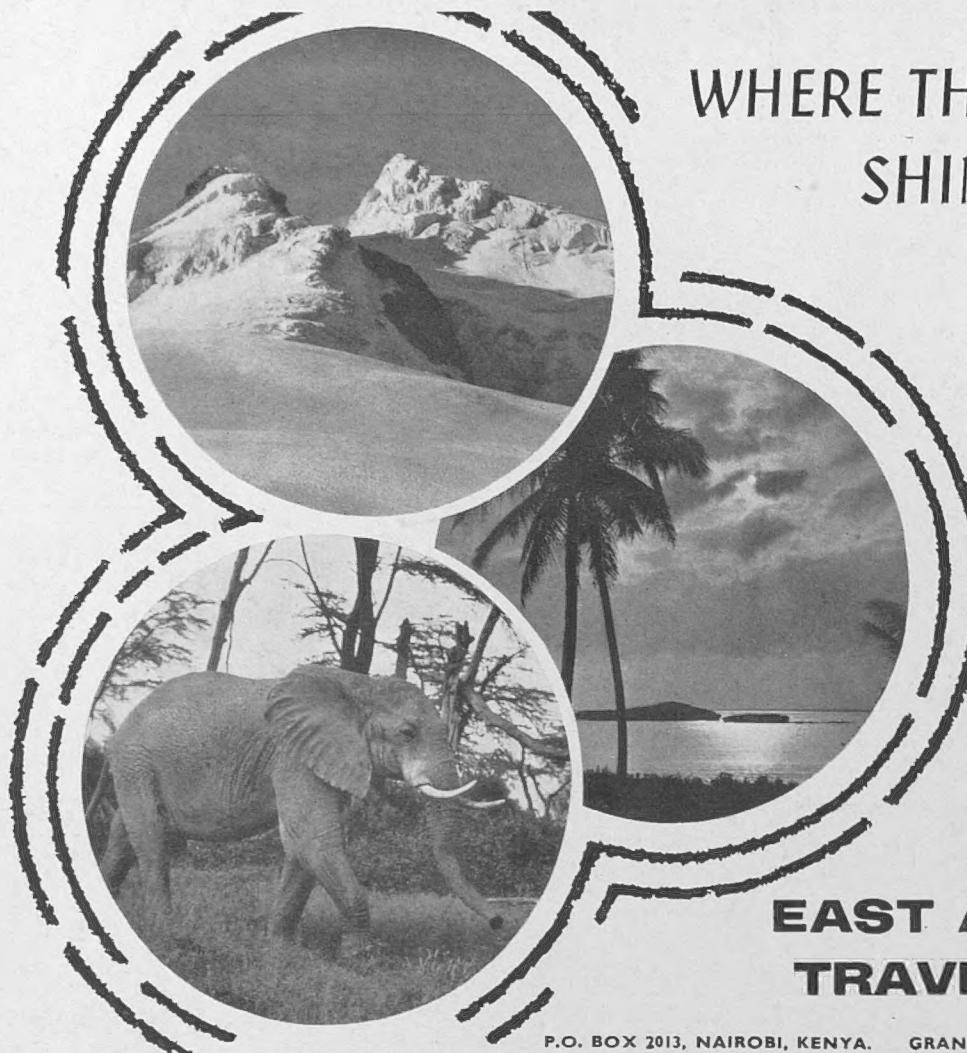
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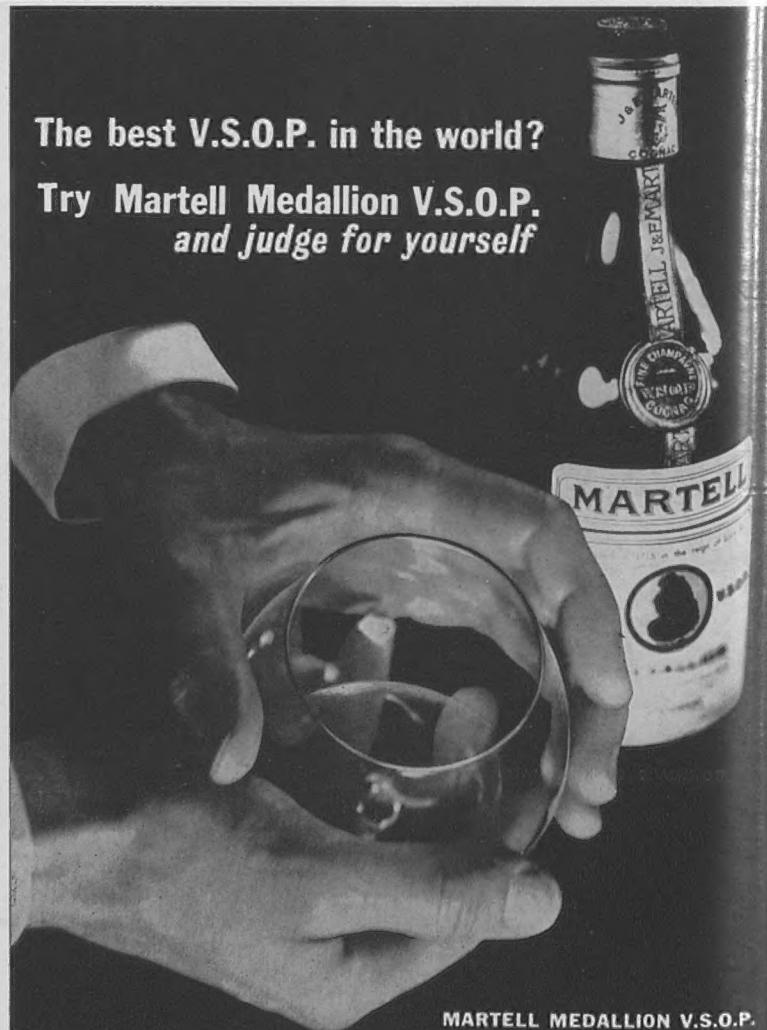
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